



EPILOGUE

from *Meg Blane - A Rhapsody of the Sea*

for

Mezzo-Soprano Solo, Chorus and Orchestra

Words written by Thomas Buchanan

Music By

Samuel Coleridge-Taylor

Op. 48 (1902)

VOCAL SCORE

COVER IMAGE

“Lighthouse on a Cliff by Moonlight” by Hermann Eschke, 1879



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The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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SOURCE INFORMATION

<i>Full Score (Original)</i>	Royal College of Music Library, London (GB-Lcm): MS 4868
<i>Full Score (Copyist)</i>	Royal College of Music Library, London (GB-Lcm): MS 4867
<i>Vocal Score</i>	Novello and Company, Limited, no. 11307 © 1902

REFERENCE MATERIAL AND SOFTWARE

Notation Software: Dorico Pro Version 4.3.11.1117 *Audio Software:* NotePerformer 3

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Music Notation Reference: Behind Bars by Elaine Gould, Faber Music © 2011

PROLOGUE

“Lord, hearken to me !
Save all poor souls at sea!
Thy breath is on their cheeks—
Their cheeks are wan with fear ;
No man speaks,
For who could hear ?

The wild white water screams,
The wind cries loud ;
The fireflaught gleams
On tattered sail and shroud !

Under the red mast-light
The hissing surges slip ;
Thick reeks the storm of night
Round him that steers the ship—
And his eyes are blind,
And he knows not where they run.
Lord, be kind !
Whistle back Thy wind
For the sake of Christ Thy Son !”

. . . Black was the oozy lift,
Black were the sea and land ;
Hither and thither, thick with foam and drift,
Did the deep waters shift,
Swinging with iron clash on stone and sand.
Faintlier the heavy rain was falling,
Faintlier, faintlier the wind was calling,
With hollower echoes up the drifting dark !
While the swift rockets shooting through the night
Flash'd past the foam-fleck'd reef with phantom light,
And shewed the piteous outline of the bark,
Rising and falling like a living thing,
Shuddering, shivering,
While, howling beastlike, the white breakers there
Spat blindness in the dank eyes of despair.
Then one cried, “She has sunk !” — and on the shore
Men shook, and on the heights the women cried ;
But, lo ! The outline of the bark once more !
While flashing faint the blue light rose and died.

Ah, God, put out Thy hand ! All for the sake
Of little ones, and weary hearts that wake
Be gentle ! Chain the fierce waves with a chain !
Let the gaunt seaman's little boys and girls
Sit on his knee and play with his black curls
Yet once again !
And breathe the frail lad safely through the foam
Back to the hungry mother in her home !
And spare the bad man with the frenzied eye ;
Kiss him, for Christ's sake, bid Thy death go by—
He hath no heart to die !

Now faintlier blew the wind, the thin rain ceased,
The thick cloud cleared like smoke from off the strand,
For, lo ! A bright blue glimmer in the East—
God putting out His hand.

And overhead the rack grew thinner too,
And through the smoky gorge
The wind drave past the stars, and faint they flew
Like sparks blown from a forge.

And now the thousand foam-flames o' the sea
Hither and thither flashing visibly ;
And gray lights hither and thither came and fled,
Like dim shapes searching for the drownèd dead ;
And where these shapes most thickly glimmer'd by,
Out on the cruel reef the black hulk lay,
And cast, against the kindling Eastern sky,
Its shape gigantic on the shrouding spray.

Silent upon the shore, the fishers fed
Their eyes on horror, waiting for the close,
When in the midst of them a shrill voice rose :
“The boat ! The boat !” it said.
Like creatures startled from a trance, they turned
To her who spake : tall in the midst stood she,
With arms uplifted, and with eyes that yearned
Out on the murmuring sea.

Some shrugging shoulders, homeward turned their eyes,
And others answered back in brutal speech ;
But some, strong-hearted, uttering shouts and cries,
Followed the fearless woman up the beach.

A rush to seaward—black confusion—then
A struggle with the surf upon the strand—
'Mid shrieks of women, cries of desperate men,
The long oars smite, the black boat springs from land !

Around the thick spray flies ;
The waves roll on and seem to overwhelm,
With blowing hair and onward gazing eyes
The woman stands erect, and grips the helm . . .

Now fearless heart, Meg Blane, or all must die !
Let not the skilled hand thwart the steadfast eye.

The crested wave comes near—crag-like it towers
Above you, scattering round its chilly showers :
One flutter of the hand, and all is done !
Now steel thy heart, thou woman-hearted one !
Softly the good helm guides ;

EPILOGUE

Round to the liquid ridge the boat leaps light—
Hidden an instant—on the foaming height,
Dripping and quivering like a bird it rides.
Athwart the ragged rift the moon looms pale,
Driven before the gale,
And making silvern shadows with her breath,
Where on the shining sea it shimmereth ;
And, lo ! The light illumes the reef ; 'tis shed
Full on the wreck, as the dark boat draws nigh.
A crash ! — the wreck upon the reef is fled ;
A scream ! — and all is still beneath the sky,
Save the wild waters as they whirl and cry.

“Lord, hearken to me !
Save all poor souls at sea !
Thy breath is on their cheeks—
Their cheeks are wan with fear ;
No man speaks,
For who could hear ?

The wild white water screams,
The wind cries loud ;
The fireflaught gleams
On tattered sail and shroud !

Under the red mast-light
The hissing surges slip ;
Thick reeks the storm of night
Round him that steers the ship—
And his eyes are blind,
And he knows not where they run.
Lord, be kind !
Whistle back Thy wind
For the sake of Christ Thy Son !”

Robert Buchanan



Ships in Distress off a Rocky Coast

Ludolf Backhuysen - 1667

EPILOGUE.

Lento.

Mezzo-Soprano Solo.

mp molto espressivo

Lord! — heark-en to me! Save all poor souls at sea! —

Musical notation for the Mezzo-Soprano Solo part, including a piano accompaniment. The lyrics are: "Lord! — heark-en to me! Save all poor souls at sea! —"

9

Musical notation for the piano accompaniment of the Mezzo-Soprano Solo part. It includes dynamic markings *mp* and *f*.

13

1 Soprano I.

molto espressivo

Lord! — heark-en to me! Save all poor souls at sea! —

Musical notation for the Soprano I part. The lyrics are: "Lord! — heark-en to me! Save all poor souls at sea! —"

Soprano II.

Lord! — heark-en to me! Save all poor souls at sea! —

Musical notation for the Soprano II part. The lyrics are: "Lord! — heark-en to me! Save all poor souls at sea! —"

Alto I.

Lord! — heark-en to me! Save all poor souls at sea! —

Musical notation for the Alto I part. The lyrics are: "Lord! — heark-en to me! Save all poor souls at sea! —"

Alto II.

Lord! — heark-en to me! Save all poor souls at sea! —

Musical notation for the Alto II part. The lyrics are: "Lord! — heark-en to me! Save all poor souls at sea! —"

Lord! — heark-en to me! Save all poor souls at sea! —

Musical notation for the Tenor I part. The lyrics are: "Lord! — heark-en to me! Save all poor souls at sea! —"

Tenor II.

Lord! — heark-en to me! Save all poor souls at sea! —

Musical notation for the Tenor II part. The lyrics are: "Lord! — heark-en to me! Save all poor souls at sea! —"

Lord! — heark-en to me! Save all poor souls at sea! —

Musical notation for the Bass I part. The lyrics are: "Lord! — heark-en to me! Save all poor souls at sea! —"

Lord! — heark-en to me! Save all poor souls at sea! —

Musical notation for the Bass II part. The lyrics are: "Lord! — heark-en to me! Save all poor souls at sea! —"

Lord! — heark-en to me! Save all poor souls at sea! —

Musical notation for the Bass III part. The lyrics are: "Lord! — heark-en to me! Save all poor souls at sea! —"

1

Musical notation for the piano accompaniment of the choral parts. It includes dynamic markings *pp* and *mp*.

The image shows a page of a musical score, page 20. It features a vocal line at the top and a piano accompaniment below. The vocal line begins with a rest, followed by the lyrics "Thy breath is" under a melodic phrase marked with *mf* and an accent (>). The piano accompaniment consists of several systems of staves, each with a grand staff (treble and bass clefs). The first system shows the piano's entry with chords and moving lines. The second system continues the accompaniment. The third system shows a more active piano part with triplets and a crescendo leading to a fortissimo (*pp*) section. The final system concludes with a piano part featuring triplets and a decrescendo.

on their cheeks — Their cheeks are wan with fear; —

Thy breath is

Thy breath is

Thy breath is

Thy breath is

Thy breath is

A musical score for piano and voice, consisting of six systems of music. Each system includes a vocal line and a piano accompaniment. The lyrics are: "on their cheeks, Their cheeks are wan with fear!". The score features various dynamics such as *pp* (pianissimo), *mp* (mezzo-piano), and *pp* (pianissimo) again. There are also accents (^) and slurs. The piano part includes arpeggiated chords and melodic lines. The final system shows a piano accompaniment with a *mp* dynamic and a melodic line that ends with a flourish.

41

3
mf

accel.

No man speaks, For who could hear? _____

No man speaks, For who could

No man speaks, For who could

No man speaks, For who could

No man speaks, For who could

No man speaks, For who could

No man speaks, For who could

No man speaks, For who could

No man speaks, For who could

mf

accel.

CRESC.

sf

rall. - - - a tempo

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics: "hear? Lord! heark-en to me!". The piano accompaniment is written in two staves (treble and bass clef). The score is divided into three measures. The first measure is marked *rall.* and the second and third measures are marked *a tempo*. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The dynamics are marked *mp* (mezzo-piano) and *p* (piano). The key signature is one sharp (F#) and the time signature is common time (C).

4

A single musical staff containing a whole rest, indicating a full measure of silence.

Save all poor souls at sea! Lord! heark-en to me!

Save all poor souls at sea, Save all poor souls, Lord! heark-en to me!

Save all poor souls, Lord! heark-en to me!

Save all poor souls at sea, Save all poor souls, Lord! heark-en! heark-en to

Save all poor souls at sea, Save all poor souls, Lord! heark-en! heark-en to

4

dim. Save all poor souls at sea, save all poor souls at

Save all poor souls at sea, save all poor souls, all poor souls at

dim. Save all sea, save all poor souls at

Save all poor souls at sea, save all poor souls at

dim. Save all poor souls at sea, save all poor souls at

Save all sea, save all poor souls at

mel Save all at sea, save all at

dim. mel Save all at sea, save all at

p *dim.*

Più agitato. 5

seal. Their. Their

seal. Their

seal. Thy breath is on their cheeks. Their

seal. Thy breath is on their cheeks. Their

seal. Thy breath is on their cheeks. Their

seal. Thy breath is on their cheeks. Their

seal. Thy breath is on their cheeks. Their

seal. Thy breath is on their cheeks. Their

seal. Thy breath is on their cheeks. Their

seal. Thy breath is on their cheeks. Their

Più agitato. 5

p *mf* *p*

poco accel.



cheeks are wan with fear;

No man speaks, For

cheeks are wan with fear;

No man speaks, For

cheeks are wan with fear;

No man speaks, For

cheeks are wan with fear;

No man speaks, For

cheeks are wan with fear;

No man speaks, For

cheeks are wan with fear;

No man speaks, For

cheeks are wan with fear;

No man speaks, For

cheeks are wan with fear;

No man speaks, For

poco accel.



6

rall. - - - -

poco agitato

The wild white wa-ter

f Λ

who could hear?_

who could hear?_

f Λ

who could hear?_ Lord! heark-en to me!

who could hear?_ Lord! heark-en to me!

6

f Λ

who could hear?_ Lord! heark-en to me!

who could hear?_ Lord! heark-en to me!

f Λ

who could hear?_

who could hear?_

6

rall. - - - - *poco agitato*

p *f* *CRSC.*

ff[^] *molto accel.* - - -

screams, The wind cries loud; _____

mf

The wild white wa-ter screams, The wind cries loud, the

mf

The wild white wa-ter screams, The wind cries loud, the

mf

The wild white wa-ter screams, The wind cries loud, the

mf

The wild white wa-ter screams, The wind cries loud, the

mf

The wild white wa-ter screams, The wind cries loud, the

mf

The wild white wa-ter screams, The wind cries loud, the

mf

The wild white wa-ter screams, The wind cries loud, the

mf

The wild white wa-ter screams, The wind cries loud, the

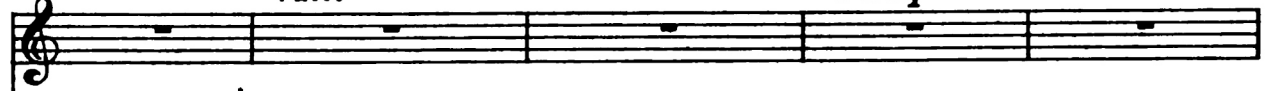
molto accel. - - -

sf

sf

- - *rall.*

7 *a tempo*



ff
wind cries loud; The fire - flaught gleams On

ff
wind cries loud; The fire - flaught gleams On

ff
wind cries loud; The fire - - flaught

ff
wind cries loud; The fire - - - flaught

ff **7**
wind cries loud; The fire - flaught gleams On

ff
wind cries loud; The fire - flaught gleams On

ff
wind cries loud; The fire - - flaught

ff
wind cries loud; The fire - - flaught

- - *rall.*

7 *a tempo*

ff *mf*
wind cries loud; The fire - flaught gleams On

ff *mf*
wind cries loud; The fire - flaught gleams On

The image shows a musical score for voice and piano. It consists of seven systems of staves. The first system has a vocal line and a piano accompaniment. The second system has two vocal lines and two piano accompaniment lines. The third system has two vocal lines and two piano accompaniment lines. The fourth system has two vocal lines and two piano accompaniment lines. The fifth system has two vocal lines and two piano accompaniment lines. The sixth system has two vocal lines and two piano accompaniment lines. The seventh system has two vocal lines and two piano accompaniment lines. The lyrics are: "tatt - er'd sail and shroud, the fire - flaught gleams on". The score includes dynamic markings such as *p* and *dim.*. The piano accompaniment features complex chordal textures and arpeggiated figures.

tatt - er'd sail and shroud, the fire - flaught gleams on *dim.*

tatt - er'd sail and shroud, the fire - flaught gleams on *dim.*

gleams On sail and shroud, the fire - - flaught *dim.*

gleams On sail and shroud, the fire - - flaught *dim.*

tatt - er'd sail, on sail and shroud, the fire - - flaught *dim.*

tatt - er'd sail, on sail and shroud, the fire - - flaught *dim.*

gleams On sail and shroud, the fire - - flaught *dim.*

gleams On sail and shroud, the fire - - flaught *dim.*

dim. *dim.*

8

mf

Un-der the red mast

tatt - er'd sail and shroud!

tatt - er'd sail and shroud! _____

gleams on tatt - er'd sail and shroud!

gleams on tatt - er'd sail and shroud!

gleams on tatt - er'd sail and shroud!

gleams on tatt - er'd sail and shroud!

gleams on sail _____ and shroud!

gleams on sail _____ and shroud!

8

pp

pp

pp

pp

8

pp

f

f **9**

Thick reeks the storm of night _____

ppa *mf* *f*[^]

slip; _____ Thick reeks the storm of night _____ Round him _____

ppa *mf* *f*

slip; _____ Thick reeks the storm of night _____ Round him _____

ppa *mf* *f*

slip; _____ Thick reeks the storm, the storm of night Round him that

ppa *mf* *f*

slip; _____ Thick reeks the storm, the storm of night Round him that

ppa **9** *mf* *f*

slip; _____ Thick reeks the storm of night _____ Round him that

ppa *mf* *f*

slip; _____ Thick reeks the storm of night _____ Round him that

ppa *mf* *f*

slip; _____ Thick _____ reeks the storm of night Round him that

ppa *mf* *f*

slip; _____ Thick _____ reeks the storm of night Round him that

9

10

a tempo

f

His eyes — are blind, And he knows not,

where they run!

where they run!

where they run!

where they run!

where they run!

144

where they run, _____ he knows not where they run, _____ he

dim. - *rall. -*

151

knows not where they run. _____

11

Lord, _____ be

Lord, _____ be

Lord, _____ be

11 Lord, _____ be

Lord, _____ be

Lord, _____ be

11 Lord, _____ be

Lord, _____ be

11

This musical score is for a piano and voice piece. It consists of seven systems of staves. The first six systems each have a vocal line and two piano accompaniment staves. The lyrics are: "kind! Whis-tle back Thy wind!". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The seventh system is a grand staff with a treble clef on top and a bass clef on the bottom. The top staff has a melody with dynamics *pp* and *sf*. The bottom staff has a bass line with a series of notes marked with sharps (#). The score includes various musical notations such as slurs, accents, and dynamic markings.

12 *largamente*

The musical score is arranged in systems. Each system consists of a vocal line and a piano accompaniment line. The lyrics are: "wind! For the sake of Christ Thy Son, for the sake of Christ Thy Son, for the sake of Christ Thy Son, for the sake of Christ Thy Son, for the sake of Christ Thy Son." The score includes dynamic markings such as *ff*, *sf*, *mf*, and *cresc.*, as well as performance instructions like *largamente*. The piano part features complex chordal textures and arpeggiated figures.

rall. - - -

For the sake of Christ Thy

dim. pp for the sake of Christ Thy

dim. pp for the sake of Christ Thy

dim. pp of Christ, for the sake of Christ Thy

dim. pp of Christ, for the sake of Christ Thy

pp sake of Christ, for the sake of Christ Thy

pp sake of Christ, for the sake of Christ Thy

dim. pp of Christ, Thy Son, of Christ Thy

dim. pp of Christ, Thy Son, of Christ Thy

dim. pp pp *rall. - - -*

185 **13** *a tempo*

pp *^*
Son!"

pp *^*
Son!"

pp *^*
Son!"

pp *^*
Son!"

pp *^*
Son!"

13 *pp* *^*
Son!"

pp *^*
Son!"

pp *^*
Son!"

pp *^*
Son!"

pp *^*
Son!"

13 *mp* *a tempo* *mor*

190

- en - - - do *rall.* *pp*



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